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the normal development of *Griu* + *on* would be *grivon* (cf. *Andrieu*, *Andrevon*; *Matthieu*, *Matthevon*; Picard forms with reduced triphthong would result in *-ivon*). But the 'v' would change through analogy with *grifon*. Of such an influence we have positive trace in an interesting form *grifoïs*, 'Greek,' which appears in "Anseis de Cartage," v. 3116:—

L'Anste a brandie dont li archers fu frois;
En la grant prese va ferir un *Grifoïs*.

Grifoïs is *Griu* + *ois* (Græcu + ensis, as it were); the normal *Grivois* is replaced by the analogical 'f.'¹² Note finally that in Provençal the inflection of the word for griffin parallels exactly that proposed for *Griu*. Raynouard cites the form *griu* 'griffin': "*Griu* es animal quadrupedal ab alas." This form is further attested by the Mid. Lat. *grio*, *grionis* (Du Cange).¹³ We would have accordingly for 'griffin,' *griu*, *grifon* beside *Griu*, 'Greek,' of which the hypothetical accusative *grifon* would seem most natural, in association with the actual *grifon*.¹⁴

Grifon, 'Greek,' is thus a confusion between *gryphus* (Gr. *grups*) and *Græcus*; the presence of a third element, the German *grip*, will be discussed under *grifaigne*.

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GRIFAIGNE 'GREEK.'

Langlois cites one example of this acceptance of *grifaigne*,¹ *Foulques de Candie*, p. 137²:—

Venez avant; je vous ferai estraine.
A vous commant de la terre Espaigne.

¹² Cf. English *Grew-hound* < *grifhound* (Murray, "New Eng. Dict."). *Grew* is *Griu*.

¹³ S. v. *Grio*: idem fortasse quod *grifalco*; merqua cum qua signentur tonelli et pipæ vinorum. . . . [est] ab una parte de armis nostris, videlicet medietas cum uno pede *Grionis*, et alia medietas cum quadam turri.

¹⁴ The "New Eng. Dict." cites *griffon*, *griffin* as an epithet applied to a new arrival in India, a 'green-horn.' It is not clear how 'griffin,' the mythological monster, could suggest the term. Is it not more plausible to attribute the name to French *griffon*, 'scribbler,' referring to the habitual position of the younger men as Company bookkeepers and collectors?

¹ *Dict. des noms propres*.

² Ed. of Herbert le Duc.

Entrer i veux ains que part la quinzaine,
E chalengier Tiebant terre certaine,
Bacle et Roussie et la terre *gryphaine*;
Cuidez aussi Palerme n'li remaine

To this add *Roman de Carité*, xxv, v. 1³:—

Jou vi Hongres et gent *grifoigne* ⁴
Ki felonie ne ressoigne.
Li rikes Constantinoblois. . . .

For *grifaigne*, we accept the etymology of Diez,⁵ Mackel⁶ and Cohn⁷: from *grifan*, the noun *grif* + *aneum*, hence *grifain* (masc.)⁸, *grifaigne* (fem.). The feminine, however, through almost exclusive use with feminine nouns in set phrases, *gent grifaigne*, *chiere grifaigne*, *place*, *terre*, *montagne*, etc., has been generalized: *Gaufrey*, v. 10358⁹:

Tant vont qu'il ont trouvé le felon roi grifaigne.

For *grifoigne*, Van Hamel posits the hypothetical *grifonium* (*grif* + *onium*, *grifon* + (*on*)*ium*?) which itself requires elucidation.¹⁰

This is then a problem of semantics. The fundamental meaning of *grifaigne* is 'clawlike,' hence 'craggy,' 'rough' and 'wild.' *Abréjance de l'ordre de chevalerie*, v. 1890:—

L'on ne les lesoit per les plaines
Aler mes per places *grifaignes*,
Per montagnes grandes et rostes.

This is the most common meaning of the word. See Godefroy, Du Cange, etc. The word is then applied to people, perhaps owing to a 'claw-like,' disheveled appearance¹¹; perhaps originally as an epithet of wild, mountain savages: *La Mort Aimeri de Narbonne*, v. 666:—

Li roi manda por sa gent de montaigne,
XX mile Turs o les chieres *grifaignes*
Qui n'aiment Deu ne rien qui a lui tiegne.

³ Ed. of Van Hamel (*Bibl. École des Hautes Études*).

⁴ mss. also *grifaigne* and *grifone*.

⁵ *Etymologisches Wörterbuch*, s. v. *griffe*.

⁶ *Germ. Elem. in Rom. Sprach.*, 'Franz. Studien,' vi, p. 110.

⁷ *Suffix Verwandlung*, p. 161.

⁸ Established by Cohn, *loc. cit.*, with references. *Theophil-sage*, v. 209, ('Zeit. Rom. Phil.', i, p. 532):

Li Hebreus li culvers grifains (ms. *gifaïns*, *gurfains*)
Tint dunc Theofle par les mains.

⁹ Godefroy.

¹⁰ The alternation between *grifain* and *grifoin*, i. e. between *-aneum* and *-oneum* should be added to Cohn, *loc. cit.*, pp. 161–162.

¹¹ Cf. Diez, *loc. cit.*

Anseïs de Cartage, v. 10358¹² :—

Païen i fierent comme gent de *grifaïne* (sc. place?).

Hence the sense of 'rough,' 'savage,' 'cruel,' 'bösaartig': *Roman de Rou*, v. 1546 :—

Il troverent la gent mult fel et mult *grifaïne*,
Qui confont e abat e ochit e mehaïne.

Anseïs de Cartage, v. 2461 :—

Le roi escloient a une deforaine ;
Ja le presissent la pute gent *grifaïne*,
Quand poignant viennent li sien home demaine.

Chanson d'Antioche, v. 953 :—

E Jhesus lor doinst vaincre icele gent *grifaïne*.

Anseïs de Cartage, v. 10349 :—

Mort l'abati ; n'a talent qu'il se plaïne ;
Païen le voient, ichele gent *grifaïne*.¹³

See also Godefroy, Du Cange, etc.

It is striking in these illustrations to what extent *gent grifaïne* is applied to the *Païens*. The association is so close that the descriptive word in the phrase is in the following practically equivalent to 'Sarrasine,' as the *gent grifaïne*¹⁴ par excellence : *Li Nerbonnois*, v. 227 :—

La troveroiz les barons d'Alemaingne,
De Normandie, d'Anjo et de Bretaingne,
Qui en iroent desor la gent *grifaïne*,
Avecques vos en la terre d'Espaigne.

Foulques de Candie, p. 155 :—

Il sont bien XXX mile de la geste *grifaïne* ;
Ça les a amenez li rois Tiebaut d'Espaigne.

Grifaïne is applied to the Greeks in the following from Godefroy : *De Vespasien* : ms. :

Li empereor a la chiere *grifaïne*.

The development to 'Greek' more specifically, had in its favor the general confusion of the Greeks and Saracens, which reigned in Medieval minds.¹⁵ But we think the particular force here operating was *grifon*. The adjective¹⁶ *grifon*, 'Greek,' formed a feminine *grifone*, which ap-

pears in the set phrase *gent grifone*, 'Greeks.'¹⁷ We have then the general epithet of the Saracens, *gent grifaïne* by the side of the particular *gent grifone* ; thence confusion of the two, *grifaïne* assuming the particular meaning. It is, we think, this confusion that appears in *grifoïne*, which may be regarded as *grifone* influenced by *grifaïne*, or the reverse. The words would actually stand in a close relationship by the very form of the stems, in each case *grif-*, of which *grifaïne* might seem the adjective development, corresponding to the noun *grifon*. In this case *grifon* would mean 'the clawed one,' taking its connotation from *grifaïne*, of which the original signification would naturally not be lost.¹⁸

The situation in this interesting meaning of *grifaïne* and *grifon* would seem therefore to be as follows : a confusion has taken place between *gryphus* (Vul. Lat. of Greek *grups*) and the German *grip* in the form *grifon*, which has been associated, as a derisive or humorous derivative, with *Griu* (*Græcum*) ; *grifaïne*, an epithet applied

¹⁷ Godefroy.

¹⁸ In Italian *grifone* and *grifagno* (the cognate of *grifaïne*) were synonyms as noun and adjective, the one 'thief' or 'rapacious person,' the other 'rapacious' (see article on *grifon*),—a correspondence similar to that proposed here.

Modern French offers an interesting parallel to this development of *grif* : *griffe*, 'Mulatto,' a West Indian half-breed. This word, of too late an appearance (Littré cites xviii cent.) to derive from the Medieval *grifon*, shows exactly the connotation here suggested for *grifon*, 'Greek' : 'the clawed one.' *Griffe* in this sense would be indicative actually of personal appearance 'rough,' 'unkempt' ; while in the other case the epithet would be a pure 'schimpfwort.' The parallel is made perfect in the forms *grifon*, *grifone* (fem.) assumed by *griffe* in the Louisiana dialect (*New Eng. Dict.*).

Grifon, 'spaniel,' is referred by the *Dict. Général* to *gryphus*, 'griffin.' Du Cange offers a form *griphus* 'pilosus,' 'superbus,' 'convitosus,' quoting Juan de Janua : "canes parvos et ignobiles *grippos* vocamus quia præ ceteris superbi sunt." This whimsical etymology at least points to the truth ; for in fact the griffon's distinguishing mark is a luxuriant growth of hair on the muzzle. *Griphus*, 'pilosus,' seems however more satisfactorily referable to German *grip* than to Greek *grups* ; *grip* had assumed the sense of 'grizzly' in *grifaïne* (cf. Diez, *Etymol. Wörterb.*, s. v. *griffe*) ; in which case we would have another example of *grifon* felt as the noun for *grifaïne*. The probability is that *griphus* is a mingling of *grip* and *grups*.

¹² MS. D.

¹³ It is a question in these last two examples how far *icele* has lost its demonstrative in favor of an article force ; the sense is in any case closely allied with the following citations.

¹⁴ Cf. *Roland*, 1932-1934, for the Christian conception of the Saracens.

¹⁵ Gaston Paris, note to *Orson de Beauvais*, v. 1778.

¹⁶ *Guillaume de Palerme*, v. 9631.

with special frequency to the Saracens who were confused generally with the Greeks, acquires the definite signification 'Greek' through identification with *grifone* in the set phrases *gent grifaigne*, *gent grifone*; it is this confusion which explains the form *grifoigne*.

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TWO CHAUCER CRUCES.

The Chaucer suggestions which I have to present are both upon points already surrounded with a maze of annotation; the one is the often-discussed mention of Lollius by the poet, the other the St. Loy of the Prioress' greatest oath. This latter, as permitting briefer statement, may be given first.

Skeat, in the *Oxford Chaucer* II, 13-14, makes a less definite note than usual upon St. Loy. He cites as interesting Professor Hales' interpretation of the passage to mean that the Prioress never swore at all, describes St. Eligius or Loy as the patron saint of goldsmiths, farriers, smiths, and carters, and suggests that the Prioress perhaps invoked Loy as the protector of goldsmiths, she being a little given to love of gold and corals.

A passage from Lydgate seems to throw light here. It is found in his poem on the *Virtue of the Mass*; I transcribe the stanza from MS. St. John's Coll. Oxon. 56, fol. 83b.

Heringe of masse dothe passyng gret awayll
 Atte nede atte mysese folk yt doothe releue
 Causethe Seynt Nycholas to yeue good cunsayll
 And seynt Julian good hostell atte eue
 To be holde Seynt Christofere noon enemy schall greue
 And Seynt loye youre iournay schall preserue
 Hors nor cariage þat day schall nat myscheue
 Masse herde be forne who dothe þese sayntes serue

If, as Professor Skeat has himself remarked, Lydgate is often our best commentator on Chaucer, we may draw from this stanza enlightenment both as to the Prioress' St. Loy and the Yeoman's St. Christopher.

For the other crux I base my suggestion not upon Lydgate but upon possible manuscript-conditions. The name Lollius is mentioned by Chaucer in three connections. In the *House of Fame*,

line 1468, he appears as a writer upon the Trojan War. In *Troilus and Cressida*, v, 1653, he is cited as the original from which Chaucer is working; this passage and the poem as a whole are clearly translated from Boccaccio's *Filostrato*. Again, in Book I, stanza 57 of the *Troilus*, where the *Cantus Troili* is introduced, translated from one of Petrarch's *Sonnets*, the reference is to Lollius as its author. The question as to the identity of Lollius, who seems to be now a Trojan historian, now Boccaccio, and now Petrarch,¹ is further complicated by the fact that Chaucer nowhere alludes to Boccaccio, and knows Petrarch only as author of Latin prose. Any theory advanced to explain Lollius must explain how the word can cover both the historiographer and the two Italian poets, whose name and whose Italian verse, respectively, are unmentioned by Chaucer.

No suggestion has yet been made which accounts for all these sides of the case. Of the two most generally received hypotheses, one begs the question by supposing that Chaucer here made use of a deliberate mystification, and the other, arguing a misunderstanding of Horace's . . . *maxime Lolli*, succeeds only in accounting for the historiographer, not for Boccaccio or Petrarch; while Professor Bright's suggestion, noted in the *Publ. Mod. Lang. Ass'n* 19, xxii, accounts only for Boccaccio.

As Professor Lounsbury has said, (*Studies*, vol. II, 413-15) the critics who dispose of Lollius as

¹ But this is just the point. Surely Boccaccio is one of Chaucer's "Trojan historians;" no argument is necessary here. A second glance at the text should be sufficient, also, to discover that the lines introducing the *Cantus* again call him (Boccaccio) Lollius ("myn autour called Lollius"), who had brought the lover to the state of mind that would break forth in song:

"And on a song anon-riht to beginne;"

he had, however, not supplied the song, "but only the sentence," that is, the mood, the import of the mood, in which the lover sang. Chaucer, therefore, with a fine sense for artistic fitness, introduces a song at this point. He translates a sonnet from Petrarch, and the reader is assured that the lover must have sung in just this fashion:

"I dar wel sayn in al that Troilus
 Seyde in his song lo! every word riht thus
 As I shal seyn."

There is a significance in the expressions "I dar wel sayn" and "As I shal seyn" that makes the whole matter plain.—J. W. B.